

MUSIC EDUCATION AS A NECESSARY ASPECT OF A CHILD'S PERSONALITY DEVELOPMENT

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Abstract. *This article explores the enduring impact of music on individuals and societies throughout history. It highlights how music has played a pivotal role in the development of human culture, from ancient civilizations to the modern era. The article delves into various aspects of music's influence, including its use in treating nervous disorders, its role in balancing psychological states, and its effects on physical well-being. It also discusses the changing priorities in music education, emphasizing the importance of music as a tool for fostering holistic development in children. The article underscores the significance of music in shaping the emotional and intellectual aspects of a child's psyche and advocates for the integration of music education into the overall development of the human personality.*

Keywords: *music impact, music therapy, musical affect, musical instruments, surgical operations, musical culture, character traits, analytical thinking, emotional education*

The impact of music on a person has been talked about at all times. Music plays an important role in a person's life. All the oldest teachings of earthly civilizations contain similar statements and experience accumulated over thousands of years, the effects of music on animals, plants and humans. Even in the days of ancient thinkers, there was a firm belief that music contributes to the versatile development of personality.

Probably for this reason, all famous historical figures, not only scientists, but also outstanding generals and rulers of states studied music and other arts, not only in ancient Rome and ancient Greece, but also in the ancient East, in the Old and New World. Most of the ancient Egyptians cultivated musical arts and well understood their influence on the human spirit. In the oldest sculptures and carvings we find scenes where musicians play various instruments.

Music was used to treat nervous disorders. The ancient Greeks also thought about the role and influence of music on a person. For Aristotle, Plato, and the Pythagorians, music was a means that balanced the external side of the flow of life with the psychological state of the person himself. Imitating this or that affect with the help of rhythm, melody, timbre, the sound of a musical instrument, music, according to the ancients, evokes in listeners the same affect that it imitates. In accordance with this provision, classifications of frets, rhythms, and musical instruments were developed in ancient aesthetics, which should be used to educate the personality of an ancient citizen of the corresponding character traits. In the XVI century, music was first used during surgical operations.

In the XVII — XVIII centuries in the works of musicians and philosophers (among whom one can name Kunau, Kircher, Matteson). German theorist Athanasius Kircher so he explained the nature of musical tastes from the point of view of their correspondence to the natural temperament of a person and believed that melancholics like serious, uninterrupted sad harmony, sanguine people are always attracted by the dance style due to the slight excitability of blood vapors. Choleric people strive for the same harmonious movements, in which dancing leads to severe inflammation of the bile.

Phlegmatic people are touched by thin female voices. In the XIX century, the scientist I. Dogel found that under the influence of music, blood pressure, heart muscle contractions, rhythm and depth of breathing change, both in animals and in humans. According to the observations of the famous Russian surgeon Academician B. Petrovsky, under the influence of music, the human body begins to work more harmoniously, and therefore he necessarily used music during complex operations. In the XX century, interest in the influence of music on the formation of the spiritual world and on the human psyche has increased dramatically all over the world. More and more doctors, psychologists and teachers I tried to convey to people the importance of music education for cultural life in general. A great merit in this direction belongs to V. M. Bekhterev.

He believed that with the help of musical rhythm, it is possible to establish a balance in the activity of the human nervous system. In the second half of the XX century, music began to be used as an independent type of therapy (music therapy) in different countries. In Russia, at the beginning of the XX century, a large number of works on musical psychology were published by B. M. Teplov and L. S. Vygotsky. Today, music education is not compulsory, and not as prestigious as in the past. Previously, it was customary to en masse send children to music schools: musical education was given very great importance.

Now the priorities have shifted a little, and learning music is considered more a whim than a necessity. But in vain: musical education of children is an important element of their harmonious development. Naturally, not all children will choose the profession of a musician at the end of the "music school". Some will forget everything they have been taught for several years. These are ordinary students who attended music school without enthusiasm, and teachers kept such children for the sake of additional workload. It may seem to parents that the years spent at the music school were in vain. In fact, music education is not only learning to play a certain instrument, but also the development of logic, memory and perseverance. But how can music develop logic and mental abilities? In our age of digital technologies, an overabundance of unnecessary information of broadcasting, the Internet, social networks, the entertainment industry is designed for the undemanding taste of the consumer. Those who are at the head of the commercial entertainment market care only about money.

There is a process of forcible imposition of bad taste. In the 21st century, too little time is devoted to the development of the spiritual world of the younger generation. Education and musical education are an integral part of the overall process aimed at the formation and development of the human personality. Therefore, they cannot be considered as a separate branch of knowledge. It has been established that schoolchildren who are excellent at music successfully study in general education subjects, and life repeatedly confirms that gifted musicians have extraordinary abilities in general.

The extreme poles in the system of children's music education are special music schools for gifted children and general education schools, and between them are children's music schools (DMSH) of general music education and art schools (DSHI). Their purpose is general musical education and upbringing, carried out in addition to the programs of secondary schools.

The real task of the DMSH is to help students identify the measure of their talent and make a choice. After all, the scale of talent and the desire to make music a profession are not always revealed in the first years of training. Musical education is one of the central components of aesthetic education. It plays an important role in the development of the child's personality. In addition, music lessons develop a child's diligence, perseverance, excellent coordination of

movements, which is useful not only in music, but also in other professions and spheres of human activity.

Musical art is the most effective means of aesthetic education. But not only that. For example, art schools are a necessary addition to general education, which contributes to the harmonious development of the individual. Therefore, in our country there are a huge number of not only music schools, but also art schools. In modern conditions, the music school is one of the main bases for the wide dissemination of musical culture.

The goal is to make music the property not only of gifted children who will choose it as their profession, but also of everyone who studies at school. Because middle—aged children should also receive serious musical education, since each of them can become a true music lover - a listener, a participant in music making. D. B. Kabalevsky said: "the main task of mass musical education ... is ... not so much teaching music by itself, as the impact through music on the entire spiritual world of students, primarily on their morality". The direction of work of music schools is connected with: the development of musical creative abilities of students, the development of their musical hearing and voice, technical skills, the possibilities of various types of musical activities in the development of students. The methodology of musical education includes the improvement of the forms of the educational process of the music school: lessons in the specialty, theoretical classes, collective music making, elective subject, extracurricular activities (concerts, competitions, holidays, etc.). This is important for the comprehensive development of students and the formation of their spiritual culture. Education and training begin from the moment when a student opens the door to his teacher's classroom. The type of premises, the manner of communication — already have a great influence on the behavior of the student. It is known that lessons in children's music schools do not begin and end on a call, but their exact beginning is an important component of educating a student of discipline and organization.

The content of the lesson is the basis of educational work, and the starting point of the pedagogical process in the classroom in the specialty is work on a piece of music and, of course, what is extremely important — the choice of repertoire. According to many teachers, a well—composed repertoire is the most important factor in educating a musician. Familiarization with music of different times, countries and styles, the correspondence of the works selected for work in the classroom to the set pedagogical goals and objectives, the interest of students in these works, the individual orientation of the repertoire — all this has a positive effect on the results of not only the general musical and technical, but also the cultural development of the student.

But achieving these goals is impossible without the education of strong—willed qualities - attention, concentration, perseverance and many others. After all, it is the presence of attention that contributes to the rapid and qualitative development of skills, and perseverance, activity, purposefulness — contributes to the improvement of acquired skills and the rapid advancement of the student.

Children who manage to organize time in a timely manner and discipline attention are significantly ahead in the success of children who are more gifted, but insufficiently organized and do not have the necessary strong-willed qualities, nor sufficiently disciplined attention. In this regard, the question of the age at which to start teaching music to children should be associated with satisfactory prerequisites of volitional qualities, character traits, organization, workload of the child and less — with physical and mental development.

Not the ability to read, but the ability to be attentive; neither the number of verses that the child has memorized matters, but his activity (but not excitement), his concentration. It is these signs (in the presence of musical data) that should be decisive in determining the age suitable for starting training.

The educational tasks that the teachers of the DMSH solve are basically the same for all subjects. Unity and interrelation are due to the peculiarity of musical classes, in which music acts both as an object of cognition and as a means of education, as well as the norms of communication with it (listening, analysis, performance) and sufficiently wide possibilities of applying knowledge and skills of some subjects in the development of others.

Knowledge about music plays a very important role in education and training, gave the aesthetic development of schoolchildren educational breadth and ideality. The system of musical education of children and youth is aimed both at identifying talents and talents, and at raising the cultural level of the younger generation. With all its diversity, the system of aesthetic education is reduced to several main areas that are relevant in music education:

1. Expanding the musical horizons.
2. Education of worldview and moral qualities.
3. Education of will and character.
4. Fostering interest in creative work and the ability to work.
5. Education of relevance and discipline.
6. Education of grace and nobility of gestures and posture.
7. Fostering respect for elders and a sense of camaraderie.
8. Education of speech culture.

Musical education is a unique means of forming the unity of the emotional and intellectual spheres of the child's psyche, since it has a huge impact on the development of musical taste, analytical thinking and general musical development of the child. Music lessons allow the child to develop in a balanced way. In the modern world, a colossal flow of information falls on the young mind of a teenager and a child who does not have enough life experience.

The child comprehends the world through TV, computer, at the same time his emotional inner world is very complex and multifaceted at such a young age. Music allows a child to perceive the world around him more vividly and acutely, to better comprehend good and evil, sincerity and falsity of the surrounding world. A child deprived of the necessary emotional education, it is quite possible, will develop into a cold, closed personality.

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